

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

Michel Tabachnik, conductor

Saturday, January 19, 1991

8:00 pm

MacMillan Theatre

PROGRAM

Tragic Overture

Johannes Brahms
(1833-1897)

Trois Ballades de François Villon

Claude Debussy
(1862-1918)

I Ballade de Villon à s'amy: Ballad of Villon to his Lady

False beauty who costs me dear, rude indeed, hypocritical sweetness,
hard love, harder to chew than iron; I could even call you the sister of
my undoing. Felonious charm, the death of a poor heart, concealed
pride that puts men to death, pitiless eyes! cannot justice, without
worsening his fate, come to the aid of a poor creature?

I had been better off had I cried out for help elsewhere, help that would
have brought happiness: nothing could stop me from acting as I did,
and now I can only escape in dishonour. Shame, shame, great and small!
And what is this? I will die without having stuck a blow, or will pity
now without worsening his fate come to the aid of a poor creature?

A time will come that will wither, discolour, fade your blossoming
flower: then I will laugh, if I still can - but no, no: that would be foolish.
I shall be old, you will be ugly and colourless. So drink deep while
the brook still runs. Do not make everyone this unhappy, come to the
aid of a poor creature without worsening his fate.

Prince of love, lord of lovers. I do not want to risk your displeasure; but
by Our Lord, every kind heart should, without worsening his fate,
come to the aid of poor creature

II Ballade que Villon fait à la requeste de sa mère pour prier nostre-dame: Ballad made by Villon at the request of his mother to pray to our Lady

Lady of Heaven, Regent of Earth, Empress of the Infernal Deep, receive
me your humble Christian to be counted among your elect, despite
my having nothing of value. My Lady and my Mistress, your
goodness is so much greater than my sins, and without that goodness
no soul would deserve heaven - I say truly, in this faith I would live and die.

Tell your Son that I am his; may he absolve my sins: Forgive me as he forgave the Egyptian woman, or as he did the clerk Theophilus, who was forgiven and absolved by you, even though he had made a pact with the Devil; preserve me from doing likewise! Virgin who bears without sin the Sacrament we celebrate in the mass. -In this faith I would live and die.

I am a poor old woman who knows nothing, who cannot read; in the monastery where I am a parishioner there is a painted paradise with harps and lutes, and a hell where the damned are boiled: the latter frightens me and the other makes me joyful and glad. Grant me that joy, High Goddess, to whom all sinners must turn, filled with faith, without pretense or weakness. In this faith I would live and die.

III Ballade des femmes de Paris: Ballad of the Women of Paris

Although they are said to be ready with their tongues, the women of Florence or Venice, able to say what they have to say, even those who are old, still, including Lombardy, Rome or Genoa, even I dare say Piedmont or Savoy, the best talkers are still from Paris.

They say the women of Naples are good at swearing, and that the Germans and Prussians are good at gossip, but - including Greece, Egypt, Hungary or some other country, even Spaniards and Castilians, the best talkers are from Paris.

Gascons or the women of Toulouse. Two fishwives on the Petit Pont would finish them off, and the women from Lorraine, England or Calais (am I getting them all in?), from Picardy or Valenciennes - the best talkers are from Paris.

Prince, give the Parisian women the prize for loquacity; whatever they say about the Italian women, the best talkers are still from Paris!

Brett Polegato, baritone

6th Solo for Flute and Orchestra
(Italian Concerto)
Maestro Marziale
Chanson Napolitaine
Finale Saltarelle

Jules Demersseman
(1833-1866)

Louis Papachristos, flute

****Intermission****

Pictures at an Exhibition

Modest Musorgsky
(1839-1881)

- A. Promenade
 - 1. Gnomus
- B. Promenade
 - 2. Il Vecchio Castello
- C. Promenade
 - 3. Tuileries
 - 4. Bydlo
- D. Promenade
 - 5. Ballet des poussins dans leurs coques
 - 6. Samuel Goldenberg und Schmuyle
 - 7. Limoges - Le Marché
 - 8. Catacombae
 - Sepulchrum Romanum
- E. Con Mortuis in Lingua Mortua
 - 9. La cabane sur des pattes de poule (Baba-Yaga)
 - 10. La grande porte de Kiev

NOTES

The Tragic Overture, Op. 81

Johannes Brahms

The title to this orchestral composition bears no significance to any extra musical literary ideas, although it has been linked with a proposed project to stage parts of Goethe's *Faust* at the Burg Theatre in Vienna. The form of the work has been described by Brahms' contemporaries as "unassailable" and "incongruous", and while Brahms uses no clear preconceived form the harmonic and melodic texture is uniquely "Brahmsian" to the listener. The loosely sonata form has been adapted to create a musically self-sufficient "one-movement symphony". In working out the musical details for the overture, Brahms creates a powerful musical image of human defiance against destiny illustrated in the hammer-blow chords in the opening measure. The thematic material that arises out of these fated chords is both forceful and dramatic with sudden bursts of energy contrasted by

pure Romantic melody. In the development of the work, the hammer-blow returns with a restless slow motion invention on opening motives. This period of lost direction is brought to a focus with the restoration of the allegro tempo. The introduction of the Romantic tune in the tonic major gives the listener a brief glimpse of hope before the first subject returns bringing the tragedy to an abrupt end.

Trois ballades de François Villon

Claude Debussy

The *Trois ballades de François Villon* are products of Debussy's continuing preoccupation with ancient texts. Besides the three texts by Villon based on sections of "Le Testament", Debussy set to music two texts by Charles d'Orléans and four by the early seventeenth century poet Tristan l'Hermite. François Villon (1431-1463) was a popular figure among the poor people of Paris. Despite the elegance of some of his poetry, he loved the lusty street language of the day, and with this language he was able to evoke medieval Paris with vivid realism. In setting the Villon ballads to music, Debussy captures the medieval spirit and continued his experiments with both the medieval modes and the established harmonic techniques of his time. The first ballad, *Ballade de Villon à s'amye* (Ballad of Villon to his Lady) is a bitter tirade against a cruel beloved. Anguish and regret are the two moods indicated by Debussy at the opening of his melody -- a lament to the cruelty and faithlessness of the beloved woman. The slow rhythms of the opening build to increasing hysteria that represent the growing intensity of the lover's anger. In the third part, Debussy indicates a soft and melancholic expressiveness that contrasts the feelings of irony and despair. *Ballade que Villon fait à la requeste de sa mère pour prier nostre-dame* (Ballad made by Villon at the request of his mother to pray to our Lady), represents one of the most powerful religious statements to be found among Debussy's songs. The music enhances the beautiful simplicity of the prayer with a peaceful, meditative and controlled melodic line.

In the third stanza, Debussy uses touches of chromaticism in the accompaniment to enhance the musical texture of the song with the contrast of Hell and Paradise. The last ballad provides a striking contrast to the two preceding works. *Ballade des femmes de Paris* (Ballad of the Women of Paris) follows the general formula for all ballads, that is a refrain repeated after every other stanza. The orchestration begins with a quick sprinkling of repeated staccato notes and chords that help convey the continuous chatter of the women of Paris. The musical effect is almost "jazzlike" in sections which complement the equally modern melody, which requires fast and accurate vocal diction.

6th Solo for Flute and Orchestra

Jules Demersseman

Jules Auguste Edouard Demersseman was both a flautist and composer. This virtually unknown musical figure was born in 1833 and died in Paris in 1866, leaving behind numerous works for flute including *Three Sonatas for Flute and Piano*, Op. 22, 23, 24 as well as a collection of teaching etudes for the flute, Op. 4. Demersseman composed music for other instruments, as well as a short one act

opera *La Principessa Kaïka* (premiered in Paris, 1859). The 6th *Solo de Concert in F, Op. 82* is divided into three sections in the Italian style that forms a balanced concerto. The opening *Maestoso Marziale* combines both stately and sombre moods through contrast in the melodic line. The *Chanson Napolitaine* second movement is a flowing melody reminiscent of a reflective opera aria from this period. In the *Finale Saltarelle*, Demersseman provides the soloist with an opportunity for virtuoso performance by alternating passages of technical display and conventional lyricism.

--Notes by Dean Jobin-Bevans
History and Literature, Year 4

Pictures at an Exhibition

Modeste Musorgsky

Pictures at an Exhibition by Modeste Musorgsky, originally written for piano, was inspired by ten paintings and sketches that were part of a memorial exhibit devoted to the works of Victor Hartmann. Because they had a common goal in Russian nationalism, Hartmann and Musorgsky were close friends. Hartmann, an architect who sketched and worked in watercolours in his spare time, was not considered a great talent and his name survives today in connection with the Musorgsky *Pictures at an Exhibition*. The exhibit, held in 1874 in St. Petersburg, was a moving experience for Musorgsky and it triggered in him the creative genius that produced this epic work.

The *Pictures* are ten musical sketches occasionally connected by short "Promenades". These are descriptive of the portly Musorgsky walking from picture to picture, stopping here to reflect and there to contemplate the work before him. The "Promenades" are delightful in themselves as each represents the mood of the previous picture and serves to set the atmosphere for the next one. The first is an introduction, then they appear as transitions before pictures 2, 3, 5, and 7. The last promenade appears as the second part of number 8 "Catacombae" which is prefaced in the autographed score by the following note: "Con Mortuis in Lingua Mortua: (with the dead in a dead language). The promenade theme is used as melodic material for the final "Great Gate of Kiev".

In 1972 Professor Robert A. Rosevear invited the author of these notes to conduct a performance of the Concert Band. Programming for this concert was to include the Mark Hindsley transcription of the Musorgsky *Pictures* and research was done to find the works that had inspired Musorgsky. Much digging turned up an old *Etude* magazine with three black and white reproductions of pictures 5, 9 and 10, the chicks in their shells, the Hut of the Baba Yaga and the Great Gate of Kiev, respectively. The Alfred Frankenstein edition of the *Pictures* for piano had representative samples of Hartmann's work and a reproduction of the "Chicks" picture.

The author decided that a project to recreate the pictures might be a challenge worth the effort involved. In August of 1972 the project began to recreate the 10 pictures that Musorgsky saw at the St. Petersburg exhibit. The paintings were done in oil pastels on unprepared canvas using the three originals and verbal descriptions of the others as guides. Like Hartmann, the work was done in spare time; unlike Hartmann this painter had the pleasure of recreating the art while preparing the music that had been inspired by it. It was a singular aesthetic experience to feel the two art forms

Symphony Orchestra programs are shaped, in part, to offer a challenge to the musicians performing and to allow the student conductors an opportunity to lead the orchestra in rehearsal and in public performance. The *Special Program in Conducting* is supported with the generous assistance of the Ontario Arts Council.

This evening's concert marks Michel Tabachnik's final performance with the University of Toronto Symphony Orchestra. He will be missed by many his extensive experience conducting such renowned orchestras as the Berlin Philharmonic, Amsterdam Concertgebouw, Los Angeles Philharmonic, l'Orchestre de la Suisse Romande ... and opera productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Zurich, Rome has truly been reflected in his teachings at the University of Toronto. We would like to take this opportunity to wish Maestro Tabachnik continued success in an already distinguished career.

LOUIS PAPACHRISTOS is a third year performance student at the University of Toronto, where he studies under Douglas Stewart. In addition to his classes in Toronto, Mr. Papachristos also studies in New York with Mr. Julius Baker. He has appeared as guest soloist with the East York Symphony, the Serenata String Trio and the University of Toronto Chamber Orchestra. This past year, Mr. Papachristos was a prize winner at The Julius Baker Masterclass Competition and The Montreal Symphony Orchestra Concerto Competition.

Baritone **BRETT POLEGATO**, a native of Niagara Falls, performs throughout both Metropolitan Toronto and the Niagara Region. His operatic experience includes appearances with Opera in Concert, performing such roles as Killian in Weber's *Der Freischutz*. He has appeared as baritone soloist in Handel's *Messiah*, Duruflé's *Requiem*, Mozart's *Requiem* and Bach's *Mass in G-Major* and, recently, recorded Gerald Finzi's *In Terra Pax*, with the University of Toronto Concert Choir. Currently in his final year, Mr. Polegato is working towards a Bachelor of Music Degree in vocal performance at the University of Toronto, studying with Patricia Kern.

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations
Jim Earls, Technical Assistant
Scott Thom, Technical Assistant

PROMENADE

BALLET DES POUSSINS DANS LEURS COQUES (5)

The "Ballet of the Chicks in Their Shells" was the fifth picture and shows Hartmann's costume sketch for the ballet; *Trilby* (based on Charles Nordier's *Trilby*, or the *Elf of Argyle*), produced by the Bolshoi Theatre in 1871. The original of this sketch appears in Frankenstein's edition of the work for piano and shows two rather "dumpy" ballerinas in egg shells with details of the headgear above. During the process of recreation, the ballerinas were trimmed to reflect the perfect, "egg-shell" delicacy of the music.

SAMUEL GOLDENBERG AND SCHMUYLE (6)

Picture six is of "Two Polish Jews, the one rich, the other poor". Some person, at a later date, christened the movement "Samuel Goldenberg and Schmuyle", no doubt after two actual characters. The rich, sonorous opening theme of the music characterizes Goldenberg, while the quick triplet figures in the high trumpet parts describe the wheedling, insecure chatter of Schmuyle. The two themes combine later in perfect counterpoint as the two men argue together. The promenade that follows this picture reflects Musorgsky's pride as he walks away from the picture that he donated from his own collection for the exhibit; there is a feeling of great importance here.

LIMOGES - LE MARCHE (7)

Number seven, "Limoges - Le Marché" subtitled "French woman quarrelling violently in the market", shows an early morning scene in the market place. Musorgsky had pencilled in two texts to go with the music stating that the women were speaking of a fugitive cow that had escaped, someone's false teeth and the colour of a certain Monsieur de Pante-Panteleon's nose which was the hue of a peony. Hardly subjects of violent quarrels. Musorgsky crossed out these texts later and the music does suggest furious activity of one kind or another.

CATACOMBAE - SEPULCHRUM ROMANUM (8)

This picture was a self-portrait of Hartmann examining the Roman catacombs in Paris by lantern light. The use of the brass section with dramatic dynamic contrasts achieves the hollow, resounding echoes of the hallowed chamber of the dead. Musorgsky footnoted the following moody promenade "the creative spirit of the departed Hartmann leads me to the skulls, calls me close to them, and the skulls glow softly from within".

PROMENADE

"Con Mortuis in Lingua Mortua" (with the dead in a dead language)

LA CABANE SUR DES PATTES DE POULE (9)

The "Hut on Fowl's Legs", picture number nine, is a copy of Hartmann's original (black and white) and shows a hut in the form of a clock perched on fowl's legs. This was the habitat of the famous witch of Russian folklore, Baba-Yaga. The myth has it that Baba-Yaga travels abroad in an iron mortar which she propels by means of a huge pestle. Her diet was supposed to have been human bones that she ground to a pulp in this apothecarian chariot. Musorgsky added Baba-Yaga's flight in the second section of this movement. The ethereal tremelo of the flutes with the punctuated bass line melody depict the flying mortar with the propelling strokes of the pestle.

LA GRAND PORTE DE KIEV (10)

The final picture of "The Great Gate of Kiev" is a copy of Hartmann's original design for a competition to commemorate the event of April 4, 1866. Details of the famed "event" were not made public but Frankenstein tells us that the Czar had managed to escape a bombing attempt of the Nihilists of Kiev. Hartmann's painting was a watercolour design incorporating the many aspects of Kiev society. These are all present in the design and in Musorgsky's music. The theme itself (from the promenades), grandiose in its majesty, depicts the arches, the Russian Imperial Eagle at the top and the shape of the belfry as an ancient Slavic helmet. The quiet hymn-like interludes describe the inscription on the main arch ("Blessed is he that comes in the name of the Lord" in ancient Russian script), the chapel with its stained glass window, and the figure of the archangel Michael on the shield above. The bells are heard tolling through the final section of the work.

Notes by Professor Ronald Chandler, Associated Dean

TONIGHT'S ARTISTS

MICHEL TABACHNIK first conducted the U of T Symphony Orchestra in October, 1985 in a program highlighted by a brilliant performance of Dvorak's *Symphony No. 9, the "New World."* However, he was by no means a stranger to Toronto, having received acclaim for his performances with the Canadian Opera Company --- *Lohengrin* and *Carmen* (1983/84), *The Rake's Progress* and *Madama Butterfly* (1985). It was Carl Morey, Dean of the Faculty of Music at that time, who confirmed Michel Tabachnik's association with the University of Toronto.

In the few short years which have since elapsed, Michel Tabachnik has worked intensively with students in the Faculty of Music, conducting and teaching a repertoire which has included not only classical and romantic works, but also a considerable number of contemporary compositions. It was during the 1986/87 season that the *Special Program in Conducting* was inaugurated. In this advanced course, a limited number of students work with a variety of ensembles under the supervision of staff members and under the general direction of Michel Tabachnik. The U of T

come together; at times the music dictating what the form and mood of the painting would be.

PROMENADE

GNOMUS 1 (1)

The first picture was Hartmann's sketch for the design of a nutcracker figurine. These were very popular as a form of folk art in seventeenth century Russia. To make the implement work, the nut was placed in the mouth and, by punching the Piston at the top, a lever action brought the jaw up sharply to crack the nut. Musorgsky did not call this movement "Nutcracker" but "Gnomus". The gnome, in Russian folklore, was a very shy creature who lived mostly underground and avoided contact with humans. Hartmann's nutcracker probably had square, sticklike legs not at all conducive to quick motion. The legs of this nutcracker have been altered to portray the gnome-like figure of Musorgsky's music who darts quickly here, pauses momentarily as if to find his way, bounds off again in this direction, slowly approaches a hidden danger and eventually disappears in a final burst of speed to a place of hidden safety.

PROMENADE

IL VECCHIO CASTELLO (2)

The second picture is "The Old Castle" before which a troubadour sings his song. Descriptions of the original painting refer to moonlight but the music suggests the long shadows of the sunset hour, hence the setting for this picture. The pulsating ostinato rhythm of the accompaniment represents the permanence of the castle, while the wistful melody of the alto saxophone is the song of the troubadour.

PROMENADE

TUILERIES (3)

The "Tuileries" was the subject of the third painting. Hartmann had done this work while on an architectural tour of Europe. It shows an avenue in the garden of the Tuileries in Paris, with a swarm of children quarrelling at play. The edifice in the background is the Palace of the Tuileries. The music begins with the plaintive cry of one of the battered children who seems to cry "Ma-ma, Ma-ma". The interval of the falling minor third is taken from the highest two pitches of the promenade theme.

BYDLO (4)

The fourth picture, "Bydlo" shows an ox pulling a Polish cart on enormous wooden wheels. The bass line accompaniment (predominately minor third), is descriptive of the plodding steps of the beast of burden while the baritone or tenor tuba sings the song of the driver. The cart appears in the distance, approaches, then passes on out of sight.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Jeremy Bell
Nancy Case
Debbie Diamond
Sophie Drouin
Mark Fewer
Karen Graves
Boris Kris
Xiao Liao
Lenore McIntyre
Diane Nam
Konstantin Popovic
Erika Raum+
Michelle Speller
Rudy Sternadel

Violin II

Melissa Exmundo*
Mariola Frackowiak
Corey Gemmell
Joo-Joo Kang
Anna Kolesar
Grace Law
Amanda Lee
Chai-Tan Lee
Phong Mach
Stevan Pepa
Tara-Louise Perrault
Claudia Stecker
Deanna Vardy
Eric Watson

Viola

Melissa Aronchik
Sherry Chen
Vivian Chon
Katherine Hill
Bridget LaMarche*
Richard Lee
Don Lyons

Rachel Sells

Samuel Yeung

Cello

Lois Chia
Mary-Katherine Finch
Jeremy Findlay
Igor Gefter
Irina Grunberg*
Darach McGee
Cindy Song
Margaret Tobola

Bass

Robert Clutton
James Creeggan
Brian Joyce*
Patrick McPhail
Wayne Schmidt

Flute

Chenoa Anderson
Sonja Boon
Elizabeth Fekete
Jennifer Hellen
Martina Kurth
Todd Skitch
Megan Winsor

Oboe

Heidi Postl
Judy Reitveld

English Horn

Sheerene Cellaire

Clarinet

Joanne Krzyszkowski
Arthur Luck
James Petry
Linda Switt

Bass Clarinet

Linda Switt

Bassoon

Christine Cardinal
Catherine MacDonnell
Aleksandar Popovic
Darrell Steele

Contrabassoon

Christine Cardinal

Horn

Sam King
Darcy McFadyen
Jane McKay
Ruth Woodward
Julia Yang

Trumpet

Timothy Birtch
Jason Czuba
Melody Stepto

Trombone

John Balsillie
Ross Harwell
Dean Pattison

Tuba

Alex Kidston

Timpani

Tiina Laukkanen

Percussion

Anne Marie Borth
Chris Braun
Jacquie McCaig

Celeste

Andrea Stoneman

Harp

Agnes Lee

Julia Seager

+ Concertmaster

* Principal

COACHES

Professor Thomas Monohan: strings

Professor Eugene Rittich: wind instruments, percussion

Peter Bergamin

Musical Assistant to Michel Tabachnik

University of Toronto Symphony Orchestra

Conducting Students: Jeremy Hughes, Fabio Mastrangelo, Rosemary Thomson

This evening's performance is being recorded
for future broadcast on CJRT-FM.

University of Toronto Symphony Orchestra

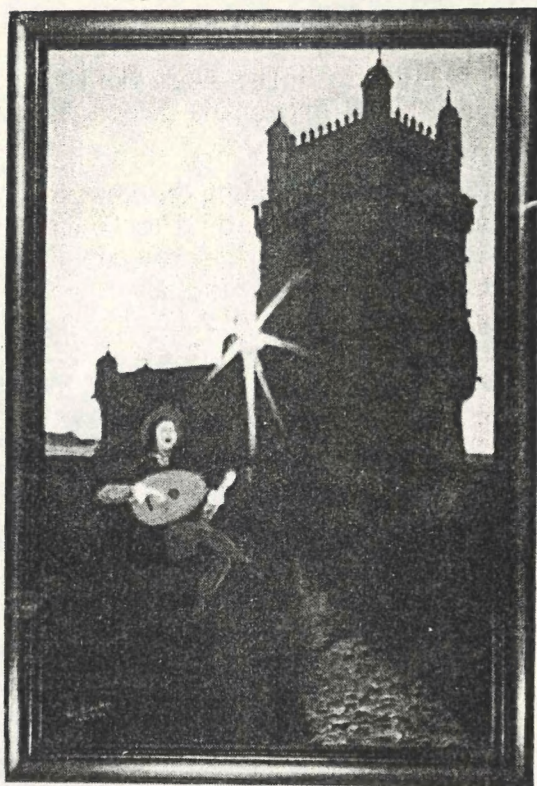
Final Concert of the 1990/91 season

Saturday, April 6 at 8:00 pm

MacMillan Theatre



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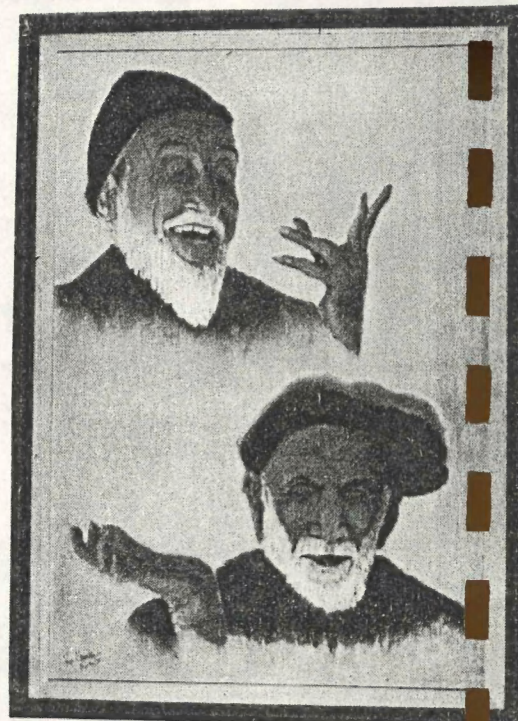
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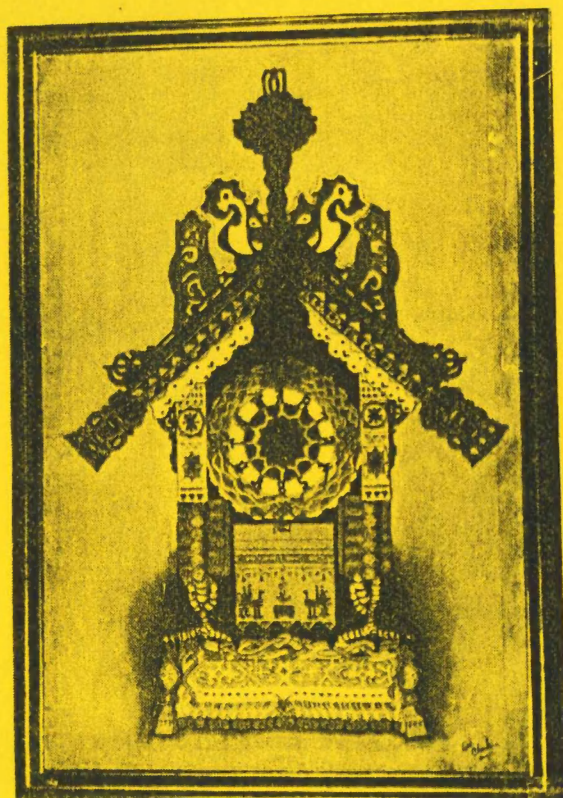
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